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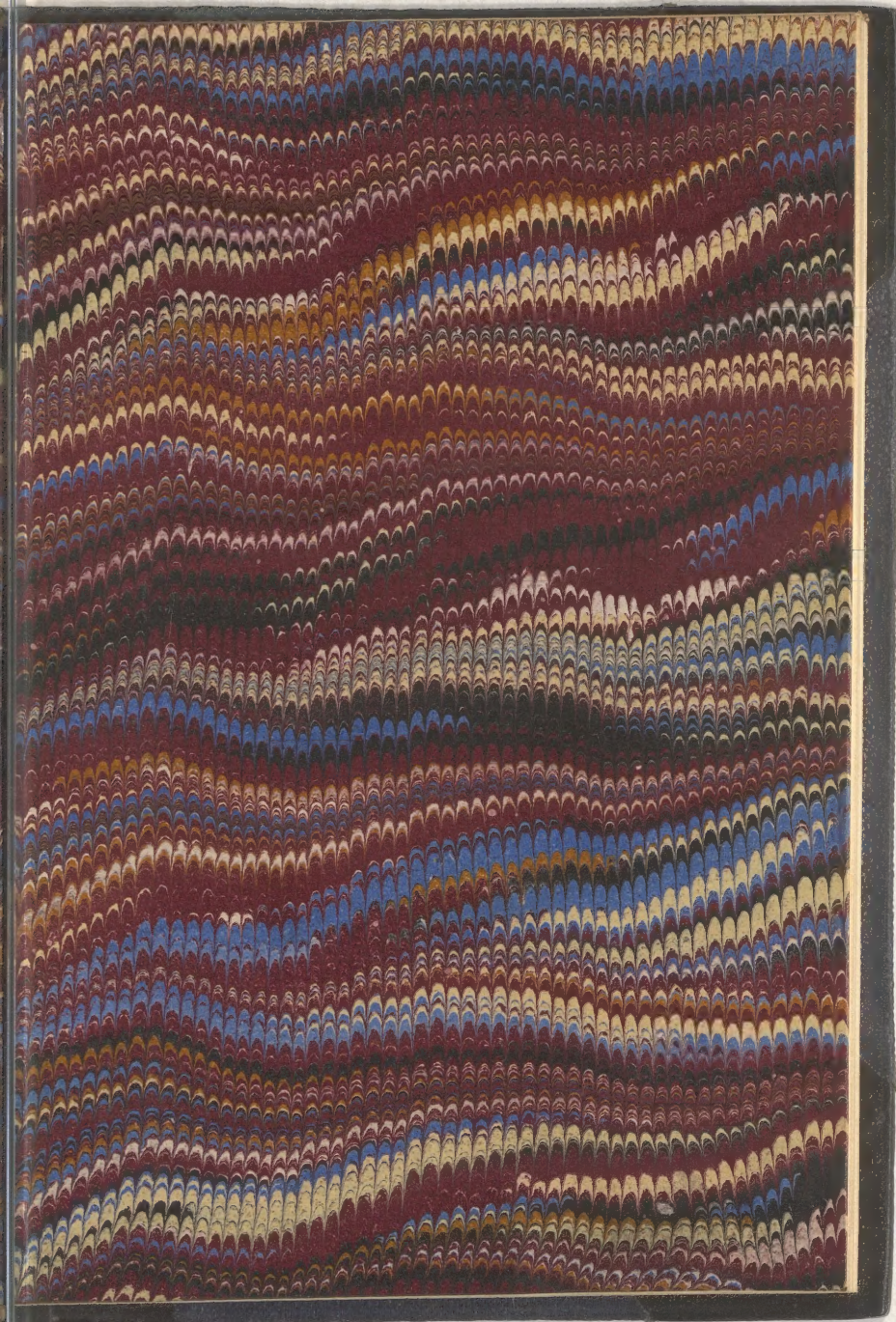

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HOW TO HOLD

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VIOLIN AND BOW.

WITH

INSTRUCTIONS IN BOWING.

BY

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PREFACE.

In the face of the conflicting rules promulgated by eminent violinists, the author disclaims any desire to finally settle the questions discussed in the following pages. On the contrary, preferring truth to dogmatism, he would be willing to see all the positions contained in them exploded, if the cause of the violin would be thereby advanced. A blind acceptance of statements relating to violin-playing is, indeed, not desirable: the student in this department of education would do better to act upon the motto "Prove all things; hold fast that which is good." If the present work induce such of its readers as have a practical acquaintance with the instrument to follow this recommendation, it will do good service to the cause in question.

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HOW TO HOLD A VIOLIN AND BOW.

INTRODUCTION.

Of all the instruments of music which have been invented by man the violin is the chief. In whatever light we regard it, whether as adapted for solo purposes, as to its use in the orchestra, or as an instrument for chamber-music, it stands pre-eminent. There are other instruments with admirable qualities: the clarionet, for example, gives out a full and rich volume of sound; the flute is at times most appropriate; whilst the weird tones of the oboe, the orchestral bagpipes, can be introduced with happy effect in certain passages; yet these instruments will not bear comparison with the violin. They may be considered as standing to it in a relation similar to that which the colour green bears to the three primaries in a piece of ancient illumination: in short, they serve to produce contrast, and to prevent sameness of tone.

And not only does the violin take this high position in the world of music, but with all our modern scientific facilities there does not seem to be the slightest probability that it will be surpassed. Notwithstanding its extreme simplicity, or perhaps because of that simplicity, it is the climax of human invention with regard to musical instruments. The author is not touching here upon that vexed question whether the productions of Antonio Stradivario, Giuseppe Guarnerio, and Nicolo Amati can be equalled or excelled, but simply considering the violin on the one hand, and the rest of the musical instruments on the other. The violin merits its position on account of the number of admirable qualities which it unites in itself. Amongst these may be mentioned its wide compass, its capability of expressing legato and staccato passages, and of sustaining notes, the variety of the effects which may be drawn from it, the fact

that its tones, except as to the low G, are not fixed, but above all to the beauty of its tone, and to its power of expression. Upon the whole, then, it is submitted that there is no other single instrument which can give such delight as the violin, and that the sound of every other instrument keeps, as it were, outside of the hearer whilst that of the violin can penetrate so as to create a sensation of the most pleasurable intensity. Even as to construction alone, without alluding to its speaking power, this instrument is acknowledged by scientific men to be a marvel of mechanical skill. Of course part of the foregoing observations respecting the violin apply in some degree also to the viola, the violoncello, and possibly to the contra-bass.

Having regard to the high rank held by the instrument in question, one would naturally expect that the technical literature relating to it would abound in accurate directions for bringing out its capabilities. Such, however, is not the case. Almost all the best violin schools, whilst containing much valuable directory matter, are lamentably deficient on various necessary points. There is certainly an ample stock of suitable exercises, studies, and caprices, comprising those of Spohr, Campagnoli, Kreutzer, Fiorillo, Rode, and other well-known authorities, but most violin schools are deficient as to those indispensable aids which the student longs for, namely, intelligible and careful directions for handling the violin and bow, and producing the various effects. The learner needs in this respect warnings as to what to avoid, indications of the errors into which he is sure to fall if left to himself, and instructions whereby those errors may be corrected. It is true some violin schools contemplate supplementary instruction by a master, possibly under the plea of necessity, but when it is considered that at least some instruction is given, and that the omitted instruction is as capable of being verbally expressed as is that actually inserted, such a system of preparing a violin school cannot be justified. Moreover, the tuition by masters is in many respects often imperfect. A good violinist is not necessarily efficient in explanation, indeed, it is a well-known fact that many excellent players have no power to explain the very motions which they will perform before the questioning pupil with the greatest of ease. Much careful analysis is requisite in studying the motions used in playing the violin, and, without either granting or denying them the analytical capacity, it is

incontestably true that many masters do not study the matter as deeply as they ought. In addition to this, some teachers altogether neglect instruction in several matters as to which the pupil ought to be closely watched. Hence it often happens that between books and masters the student struggles on, making little satisfactory progress, and this simply because, not being on the right road, advancement in certain directions is impossible. One might as well expect to become a firm and fluent caligraphist with the pen held between the little and ring fingers as to play the violin well with the faults that encumber a large number of those who have chosen that instrument.

It is paramountly essential that the learner should not be left to grope his way as to the correct manner of holding the violin and bow, the joints to be used in the several kinds of movement, and other important matters. Yet, that numerous learners are so left is a patent fact. The directions contained in the present work, whilst in some measure supplying the desideratum, will indicate to teachers of the violin a plan of instruction which they would do well to elaborate. It is the part of a teacher, besides being able to perform the various motions used in playing the instrument, to be acquainted with *the way in which* he performs them. In addition, it is his duty to carefully watch the pupil, seeing that he uses the proper joints and no others, and that he is in every respect in correct position; for, whilst the position is false, there is not only impossibility of satisfactory advancement, but danger also.

Let the learner, then, first make up his mind that the violin is worthy of his best efforts, and that, at least so far as regards a single instrument, if not indeed absolutely, it is capable of the climax of earthly sound; let him set apart a certain portion of each day for his minimum amount of practice, and conscientiously work accordingly, and then he may rest assured that, with at least average ability, he will ultimately feel amply rewarded. When he can take his part with other instrumentalists in rendering the works of the great composers, when he can sit down with three friends to the enjoyment of a string quartette by Haydn, Beethoven, Mendelssohn, or Schubert as a relaxation from the cares of the world, he will confess, if rightly constituted, that his enjoyments are the most fascinating, the most pleasurable, and the most ennobling that earth can supply.

It will be found that in the following pages the injunctions

are generally enforced by reasons. The advantages of such a plan are obvious. On certain points there are variances amongst good violinists, and if, in each case, the learner is to take a particular course and adhere to it without liability to persuasion towards another, he must know the reasons why the methods adopted by him are to be preferred. In order that the student may have, so to speak, a reason for the faith that is in him, he is urged to test, by actual experiment, all statements with which he may meet, here or elsewhere, and whether approbative or condemnatory, relating to matters of a practical nature: to study, in short, intelligently.

Some of the faults of violinists are due to erroneous teaching, others are the result of carelessness. Fortunately all questions respecting the holding of the violin and bow can be reduced to the domain of common sense. The present work is an attempt in that direction. Its characteristic may be taken to be an endeavour to decide, yet not finally nor dogmatically, between different systems by considering the objects to be attained, namely:—

1. Maximum endurance.
2. Minimum fatigue.
3. Due expression of the composer's ideas.
4. Maximum grace, compatible with the nature of the work.

THE BODY GENERALLY.

To proceed in natural order, our first attention must be directed to the body. Many players never for one moment think of this factor in violin-playing: yet, if we are to play during the longest time with the minimum sensation of inconvenience, the position of the body must not be neglected. Now, as a moment's reflection will show, in violin-playing the right side of the body is the more active, whilst the left is comparatively passive. Consequently the right side must be as free as possible. To ensure the required freedom, the weight must be thrown on the left foot.

Again, it is a well-known truth in the science of mechanics that the greater the base the greater the stability of the equilibrium. In the matter of violin-playing due regard is paid to this principle, if the right leg be separated just a little

from the left, and the right foot be placed a little in advance: the position will then be both graceful and secure. Ferdinand David places the toes in a line, but, for the reason indicated, this position is faulty. The left foot may be pointed straight towards the desk: as, however, the body will face a little to the right, even this foot will point outwards. The right foot should point outwards a little more than the left. The upper part of the body should be neither too lax nor too stiff, but maintained in a healthy position, the attitude being, as Spohr puts it, dignified and unconstrained.

The head is often mismanaged. It cannot, from the nature of the work, be held as gracefully as it might if the individual were perfectly free: still that extreme inclination to the left, almost as if the player were converting his instrument into a pillow, ought to be avoided. The head ought, in short, to be as erect as the nature of the work will allow. If it must incline, as in shifting, let the inclination be to the left, never to the right. The proper location of the chin, however, will render improbable any error with regard to the head. The violin must, of course, always be held securely and kept steady, but still there are times when sufficient steadiness can be obtained without drawing much upon assistance from the head and shoulder, and when the nature of the music and the position and work of the left hand admit of this, it will conduce to comfort if the positions of the head and shoulder be relaxed.

Some players sway the body from side to side. This practice is most deplorable. Other unseemly habits are: making wry faces, stopping the breathing, and breathing audibly. A perfect master of an art works without apparent effort, keeping, so to speak, all the machinery out of sight.

The student will do well to practise much before a mirror. He will then be able to examine his attitude and the various motions used in playing. When practising thus, he should either use the open strings or play some piece committed to memory, in order that there may be nothing to distract his attention.

HOW TO HOLD THE VIOLIN.

The student will place that portion of the neck which is near the nut between the thumb and forefinger of the left hand, the

palm being, of course, towards him. Further directions will presently follow. The broad end of the violin is placed on the left collar-bone, and tolerably, yet not too close, in to the neck of the player. Although the chin proper would be found well-adapted for preventing the violin from slipping, its employment would bring the head too far towards the left, whilst the use of the left side of the jaw-bone would lack pointedness, bring the head too far round to the right, and cause it to lie too much upon the instrument. For thus securing the violin, therefore, the player should use that part of the lower jaw which may, perhaps, be called the left side of the chin. This part of the lower jaw ought to be pressed on the violin, close to the tail-piece, and to the left of it, the left shoulder being slightly raised to ensure a good grip and steadiness. The right half of the front of the chin will touch the tail-piece, but should not press upon it. If the violin be too close in to the neck of the player, the lower jaw will be brought too far over the belly, and a sufficient hold will not be obtained. It has been recommended that the chin ought to be placed upon the tail-piece, but as we have seen it is, in the first place, not exactly the chin which ought to be used, and, besides, pressure upon the tail-piece might interfere with the tension of the strings and cause pain.

With regard to violin-holders several points suggest themselves for consideration. These adjuncts may be divided into two kinds, which may be called respectively the plate form and the block form. Spohr's invention was of the plate form. He placed his holder above the tail-piece, in order that the violin might be held exactly in the centre, and observes that the bowing thereby gains in freedom and regularity. When it is considered that control over the instrument is lost as it moves to the extreme left, the propriety of the central position is open to doubt.

Advantages of the plate form are that it helps the player to keep the violin steady, particularly in shifting rapidly from high to low positions, thereby aiding both bowing and intonation; that, by keeping the chin off the instrument, it prevents checking of vibration; that it helps to fill up the space between the chin and left shoulder, thus diminishing constraint, the bending down of the head, and the elevation of the shoulder; and that it prevents the chin from injuring the varnish. It is alleged that, by increasing the fixity of the instrument and so

relieving the left hand, it contributes to correctness of intonation: possibly, however, its tendency may from another cause be in the contrary direction. Common sense points out that foreign adjuncts about the instrument may be in a sense incumbrances. Some of these adjuncts may be such that without them the violin can be got closer to the player, and he can more nearly make it a part of himself. In this regard it is not desirable to adopt anything which has a tendency to keep the player and the instrument apart—to prevent that affectionate hug, if the expression may be used, which favours control over the instrument. These remarks are confirmed by the facts: (1) that the plate form is now made to fit so that the chin may be as close to the instrument as possible, and (2) that Mr. Henry Holmes, in his excellent edition of "Spohr's Violin School," advocates the block form, and expressly mentions that it raises the violin close up to the chin of the player.

The block form consists of two narrow strips of wood placed respectively on the upper and lower edges of the violin to the left of the tail-piece. Perhaps the best kind is that covered with velvet. The block holder seems better adapted than the other for keeping the instrument in one position, it effectually secures it from being drawn away when the left hand rapidly descends the finger-board, diminishes the elevation of the shoulder, and permits the instrument to be got closer to the player; but the arguments, with respect to vibration and varnish, do not hold here.

Under all the circumstances it is suggested that if the player decide to have a holder, the low plate with figured surface to produce roughness should be adopted for good instruments, and the block holder for others, unless the low plate be found to cause no inconvenience whatever, in which event it may be adopted for any instrument. In either case, different varieties being manufactured, care should be taken to select a comfortable one, or the player may get a hindrance rather than an auxiliary. Before leaving violin-holders it may be mentioned that invention seems to be still at work in this department.

In connection with the filling up of the space between chin and shoulder, the use of padding may be considered. The objects of such padding are to keep the violin firm and to diminish the lowering of the head and the raising of the

shoulder. To diminish constraint, and to further take from the left hand the work of merely supporting the instrument are, of course, very desirable objects; but the employment of the means now under consideration will, except in special cases of physical conformation, be found to involve more trouble and inconvenience than will be compensated for by the acquired advantage.

And now as to the inclination of the violin. It is evident that this point may be considered as to three directions: the pupil must know how high the scroll must be, what inclination the body of the violin must have towards the right side of the player, and how far the scroll must be brought in front of the body or carried to the left. "Spohr's School" is silent with regard to the first and third of these directions, but as to one of them, and indeed as to the second direction, upon which he does speak, instruction, as will presently be seen, is almost unnecessary.

The student will bear in mind that as yet he does not know the situation of the scroll with regard to height. Let that be the first point. It is a careless, lazy habit to rest the left elbow against the body and towards the left side of it. The practice too would be prejudicial. As we increase the distance of the elbow from the body we raise the scroll. Where is it to stop? That the strings of the violin should be horizontal is a rule which has the weight of high authority, yet it will be found that such a position renders undue elevation of the shoulder, or a pad underneath the violin and between it and the shoulder, absolutely indispensable. Moreover, for the strings to lie horizontal the body of the violin must point slightly upwards—a direction which seems extreme. That there is no absolute necessity for the strings to lie horizontal to render a good grip of them by the bow possible is proved by the fact that the strings of a violoncello lie well towards the perpendicular. On the whole, therefore, it is submitted that the strings should lie not quite horizontally, but descend with a slight incline from the bridge to the nut. The position is, in fact, to some extent regulated by the build of the player in the region of the shoulder. Subject to the absolute necessity of depressing the head and elevating the shoulder in some measure, varying with the build, the violin may sit with tolerable comfort.

The student now has the position of the scroll fixed as to

height. He has next to consider how far the body of the violin must be inclined to the right. That it cannot incline to the left or be horizontal may be proved by experiment. If, however, the instrument be inclined too much towards the right the player will not be able to play conveniently upon the E string, and his right arm might graze the body. Some writers put the matter as though the inclination or sloping of the violin to the right were a purely voluntary act, or as if an object of such inclination were to facilitate playing on the G string. In point of fact the student needs not to be told to incline his violin, *that* he cannot avoid; he simply needs to be cautioned as to over-inclination. Let him feel that the instrument sits comfortably, and the position will probably be right. The inclination has been variously expressed, but on this head Spohr, who gives the angle at 25 to 30 degrees, may be taken to be correct. As in many points relating to violin-playing, there will be variations according to the build, shape, and size of the player.

When the violin fits comfortably as above indicated, the proper inclination of the scroll to the left will follow as of course. This inclination makes such an angle with the front of the body that the player can look down the whole length of the finger-board between the G and D strings with his right eye, and sees that his nose obstructs the view of the left portion of the bridge. It has been said that the violin ought to project at right angles from the front of the body, but this position is both disadvantageous and inconvenient, if not impossible. Let the student test this by complying with this foolish direction, shifting rapidly from the first position so as to reach on the G string near the bridge the harmonic which gives the double octave to the string, and returning with equal rapidity. The evil to be avoided here is an excessive inclination in this direction, causing the right hand to be brought too far towards the left side of the body in order to preserve the parallelism of the bowing. But for the fact that the error is sometimes met with, the injunction might seem to savour of surplusage, especially as it is difficult to understand how the excessive inclination is maintained. Besides, necessary directions and suggestions as to motions and positions of paramount importance cannot be superfluous. In reality it is impossible to be too particular in the matters under consideration. The

student must bear in mind that the style he adopts is for permanent use, and he will see at once that he cannot be too careful in following correct principles at the outset. Whatever style he may adopt, it will, after long practice, cling to him like second nature; hence the necessity for correctness during the time of its formation. Moreover, the instrument is really of such importance that it deserves all the pains he can bestow in learning how to use it well. Further, if the student is to work intelligently, it is necessary that he should know why he adopts one method in preference to another. There has already been too much blind working in the matter of the violin. The four objects already enumerated should be borne in mind.

The reader must not suppose that the observations with respect to comfort in placing the instrument are intended to countenance laxity. It is true that certain inconveniences can be overcome by practice and use, but there are others which would always impede, and it is as important to know what need not be attempted as to know what must. Many of the foolish rules which have been written for the violinist look very feasible on paper, experiment only exposing their fallacy, and a student meeting with such in works emanating from high authority might retard his progress by persevering attempts at a compliance which he does not know to be impossible.

The next thing for the student to do in the matter of holding his instrument, is to learn more particularly the situation of the neck with regard to the left hand when that hand is in the first position. The principal point to be attended to here is that there should be an opening below the neck: that is, the neck must not be permitted to sink down upon the loose skin between the thumb and forefinger, and at their roots. The reasons for this injunction are founded upon the following functions of the left hand, namely, to glide with the least possible resistance up and down the neck in shifting, and to have complete control over all the four strings, and power to place the tips of the fingers upon the strings, in stopping notes, in such a manner that the end sections may be as far as possible perpendicular to the finger-board. When the neck is permitted to sink down there is also a feeling of impediment prior to shifting rapidly to a high position, and in fact the hand has to be lowered to an extra extent for the purpose. Even, however, when the neck is properly placed, shifting to a high

position is facilitated by first drawing down the thumb, just as, in the lower part of the finger-board, the return to a lower position is aided by first drawing back the thumb. Most writers regulate the position of the neck by reference to a joint of the forefinger and a joint of the thumb, but it may be found that the joints of these two members hold different relative positions in different hands. If, on account of this difference, it were desired to place the neck with reference to the thumb alone, or the forefinger alone, it would be difficult to say which member ought to be selected. Possibly a false position with regard to the forefinger causes the greater loss of power. It may, however, be stated generally that if the hand be lowered too much, the fingers are placed under difficulties, the fourth, perhaps, being placed at the greatest disadvantage; if raised too much, the middle joints of the fingers will be too high, and the bend at the end joints will be insufficient. A good rule would seem to be to regulate the position with reference to the bottom of the forefinger taken at the inside of the hand. If the neck be placed so that the E string shall be on a level with the crease made at this point, care being taken to secure an opening below the neck, which opening, however, will doubtless follow as a matter of course, the position will, it is believed, be found correct, and adapted to the functions of the left hand. Let the learner, without holding his instrument, bend his left forefinger till the end section is perpendicular, and then notice the position of the point with regard to this crease. These relative positions, whilst showing that he cannot be far wrong, might possibly demand that the E string should be a little above the crease, but with such a position the forefinger would be incommoded for the G string.

It will be better, however, to consider the thumb as well as the forefinger. Spohr seems to place the neck above the end joint. This is good for shifting, but perhaps does not contribute sufficiently to security. It is suggested that the neck be placed *in* the joint, yet in such a way that the portion of the thumb immediately below the joint shall receive the pressure.

The tip of the thumb should be kept off the G string, still there must be no constraint as to the top joint, this being permitted to work in a natural way. The thumb, in fact, ought not to cling to the neck, which should be held with the least possible pressure, if, indeed, the thumb presses at all. In

short, the hand ought to be as free as possible for stopping and shifting, and ought to have as little as possible to do with holding up the instrument.

As to the position of the first finger with respect to the nut, it will vary. A good plan is to stop F sharp on the E string, and then to see if the first finger can be placed close to the nut on each string, and if the fourth finger can conveniently stop D on the G string. Provided that the hand has this control over places near the nut, the object should be to keep it away from the nut. The back of the forefinger must necessarily, however, go past the nut when that finger is stopping close to it.

Having regard to shifting, and to a command of the finger-board, it is plain that the palm of the hand must not touch the neck. In the first position the wrist ought not to be bent; on the contrary, from elbow to knuckles ought to form a straight line. This is to contribute to certainty in stopping. To bend the wrist inwards would be another lazy habit, and prejudice the action of the fingers; to bend it outwards would be a matter of constraint.

Common sense shows that the position of the hand undergoes variations according to the note or notes we are playing That the hand should be in exactly the same position, for example, when the first finger is stopping F natural on the E string and when the same finger is stopping G sharp on the G string, is impossible. Yet such an absurdity has been virtually enunciated. The hand, then, may vary in position when necessary for changing strings or for the half position, such variation of course not bringing another part of the neck into contact with the thumb so as to amount to a shift proper. It must not be supposed that, because we can stop four strings at the same time, one position of hand and elbow will suffice for all purposes.

As the hand approaches the higher positions it must accommodate itself to the work to be done, until at length, at or about the sixth position, the thumb secures a resting place underneath the neck at the junction with the body of the instrument. The point of the thumb is not yet used, but, as the hand ascends, it disappears more and more, until at length the fleshy part at the point of the thumb is used, in the *quasi* angle above the button, for retaining the hold. The hand in

the highest positions even comes over the right side of the belly of the instrument, and the root of the forefinger leaves the finger-board. At the third position the ball of the little finger touches the lower rim, and that of the thumb the button. Not only does the hand change its position, but the elbow also accommodates itself in a similar way. For the lower positions on the higher strings it is under the centre of the violin, or a little to the right of the centre. The object should be not to prejudice the action of the fingers of the left hand by bringing the elbow too far to the left. For the G string and for the highest positions, particularly those on the G string, the elbow may come still further towards the right. It seems unnecessary to consider four separate positions of the elbow, that is, one for each string. Indeed, it is questionable whether the elbow really ought to assume a different position for each string, even if the arm were quite out of position prior to the experiment for each string. Certainly, when the elbow is in position for one string, there does not appear to be any necessity for altering that position in order to pass to a neighbouring one. Even three strings may be commanded by one position of the elbow, though that might cause constraint. The learner is recommended in this matter to see that the fingers of the left hand do not suffer in their action.

The student should carefully study the positions and motions of the left hand. The terminal sections of the fingers must, in stopping the notes, be as far as possible perpendicular to the finger-board. To aid the little finger the left side of the hand may approach, but not touch, the neck, and not so as to cause the wrist to bend inwards. Perhaps, however, the straightness of the wrist is the best guide here. This little finger will present great difficulty, and should be well exercised, especially in the shake. Care ought to be taken that it be bent in both the first and second joints, and that the terminal section be as nearly perpendicular as possible. The fingers must be worked from the root joints, and fall and rise like hammers on and from the strings. These rules contribute to force, help towards purity of intonation by preventing displacement, and enable the violinist to place any finger upon one string only. The fingers must press the strings with force sufficient to prevent the vibration from proceeding further. In the shake there is a tendency to move the whole hand. This ought to be avoided.

In shifting upwards, so that a higher finger may stop a note, a lower one being already on the finger-board, the latter finger performs an important part in gauging. Whether the notes are bowed or slurred, the lower finger slides along the string until the upper one falls into place, either naturally or, as may happen, in an extended position. In the reverse case the upper finger glides down the string until the lower one drops into place. In studying the *portamento*, or gliding, the student must take especial care to avoid howling. This fault is widespread, many players seeming to prefer it.

Howling must be avoided also in what is called the iterated unison, where two fingers stop the same note in succession with either the ascending or descending shift, as in No. 11 of "Kreutzer's Forty Studies."

A similar danger occurs when, in ascending, a lower finger has to get past a higher one, or when, in descending, a higher finger has to get past a lower one. The finger which must pass the other produces the howling unless care be taken.

A few words here on the stopping of harmonics. Natural harmonics are produced by placing the finger lightly on the string; the harmonics questionably called artificial, by stopping firmly with the first finger and placing the fourth lightly in position or extended.

The left hand of a fine player presents, when at work, a most graceful and charming appearance, and the student should watch the left hand in playing from memory. When fingers are not engaged they ought to be ready for immediate use. In view of this, and for the sake of appearance, the little finger must never be folded in or shut, nor indeed must any other. All unnecessary raising of disengaged fingers ought to be avoided: when, however, fingers must be raised, they should, respectively, as far as the position of the hand and other circumstances will permit, be immediately over their former positions on the finger-board. David directs that the pupil shall stop F on the E string with the first finger, C on the A string with the second finger, G on the D string with the third finger, and D on the G string with the fourth finger, and then raise the fingers a little in order to obtain the correct position of the hand. There can be no such thing as one single and only correct position. Subject to those rules which must not be infringed, the hand may have a number of correct positions apart from the shift proper.

Before leaving the left hand, the hand tremolo may be considered. This consists in a motion, more or less rapid, of the stopping finger, the tip of which, however, must not move out of its place, further than to rock from side to side as nearly as possible in the direction of the finger-board. The result is that the note sounds alternately sharp and flat in a very slight degree. This tremolo is in imitation of an emotional effect produced by the human voice, but the imitation is not close, inasmuch as with the voice the pitch does not alter. Strictly speaking, this tremolo on the violin is false, and, if it is to be permitted at all, the permission ought to be granted only on the condition that it be not introduced too frequently, and that the deviation be very slight. Unfortunately, beginners are so fascinated with this embellishment (?) that they introduce it *usque ad nauseam.*

HOW TO HOLD THE BOW.

Nothing connected with violin-playing is of more importance than the manner of holding the bow. The most ridiculous and clumsy methods are sometimes met with. The rule generally inculcated by books on the subject is that the thumb should be close to the nut, but the best rule is to hold the bow in such a way that the left side of the thumb-nail shall find a support against the metal encircling the hair at the nut. By taking advantage of this back support an additionally secure hold is obtained. To neglect it is to abandon a source of increased power. Even when the vicinity of the point of the bow is on the strings this back support ought not to be relinquished. This relinquishment could not indeed be effected without altering the bend of the thumb, and the resumption of the original position might lead to irregularity. As to the position of the thumb, the conflicting rules seem to be to place that member (1) between the middle and ring fingers, and (2) opposite the middle finger. The former position gives great power at times, and particularly when any part of the lower half of the bow is on the strings; but when the point of the bow is used, inconvenience, if not indeed pain, may be felt, particularly if the back support is to be maintained, and, as we have already seen, it cannot be abandoned without detriment. Spohr, and Rode

Baillot and Kreutzer say the thumb ought to be opposite the middle finger, whilst David, according to the German section of that copy of the first part of his work which the writer has had the opportunity of consulting, places it between the middle and ring fingers.

It is essential that the positions of the thumb and fingers, once taken, should be maintained, therefore these positions ought to be adapted for all the work and positions of the bow. The learner can convince himself by experiment that power is lost by placing the thumb opposite to, or in front of the forefinger, whilst power is gained as the thumb moves in the opposite direction. The question is: where lies the line of demarcation? It is suggested that Spohr's method will meet all the requirements of the case. If, however, the player feel no inconvenience with the thumb between the middle and ring fingers, let him adopt that method. He will be supported by great authority either way.

The thumb ought to be bent without constraint. If it be straight, power is lost. The thumb is an important member, not only to the violinist, but to mankind in general. When we have no thought of it, it is never stiff, always slightly bent. The violinist should pay particular attention to it. The left thumb indeed, is a most sensitive member in violin-playing, and all bowing could be ruined by punishing the thumb of the right hand through the manner of placing it.

We have now to consider the fingers. Taking them generally, there must be no undue projection, no unseemly angularity; on the contrary, a graceful rounding off of the joints must be aimed at. The fingers must not be squeezed close together, neither must there be any striking distance between them. The student may be tempted to place the forefinger at too great a distance from the middle finger with a view to gaining power. This error must be avoided. The beginner must not be tempted to adopt any method of placing the four fingers at variance with the preceding directions under the mistaken idea that he thereby obtains a better and more secure hold. Any fancied weakness caused at first by the approved positions, will disappear with practice, and the student will be left with a method adapted to all the requirements of violin-playing.

A question here arises as to the position of the bow with regard to the forefinger. Spohr places it in the hollow of the first joint. But he says, in order that the hand may be able to maintain it parallel with the bridge, and at a right angle to the strings, it is necessary to leave the bow free to oscillate between the thumb and second finger, that it will then be seen that in a full down-stroke the stick advances by degrees towards the middle joint of the forefinger, while the little finger recedes, and that in the long up-stroke, on the contrary, it gradually descends again into the hollow of the first joint of the forefinger, the little finger resuming its original position. This seems a complicated series of motions, and might well lead to uncertainty and danger. It would appear, however, to be the true method to have a sure, yet unconstrained hold, and to maintain this hold throughout, except, perhaps, that the little finger may be raised when the arm is outstretched, particularly if the arm be short, and also for the *staccato leggiero* on one string. Nevertheless, the writer recommends that this raising of the little finger be altogether avoided.

The bow, then, ought to be placed in the hollow of the first joint, and on that side of the first joint which is nearest the second joint. It must not be placed in the second joint—a fatal error sometimes committed. The bow rests in the first joint of the middle finger, is on that side of the first joint of the ring finger which is nearest the finger-point, and is almost quite at the point of the little finger. This last-named finger is simply laid upon the stick, and plays an important part in counterbalancing the weight of the bow when the lower third is in use, and in the *staccato leggiero*, and generally imparts a feeling of security. The root joints of the fingers ought to be as far as possible parallel with the bow. The bow must of course not be held with marked tightness between the thumb and fingers, neither, on the other hand, must it be held too loosely. Returning to the subject with which a parallel has already been instituted—that of penmanship—the force exerted may be compared with that used by a good penman in holding the pen. Such a writer holds the pen firmly, yet without constraint or sense of extraordinary exercise of power. As with the pen, so with the bow: the less force we can do with to secure firmness the better. If the bow be held too tightly, greater exhaustion will be caused, and the power to produce

light and shade, and to disguise the change of stroke, will be prejudiced.

With regard to a separation of the functions of the fingers, the task seems difficult. That the thumb and middle and ring fingers hold the bow whilst the little finger counterbalances when required, and the forefinger produces the pressure, is a theory corresponding to that system of holding the bow which places the thumb between the middle and ring fingers. Another theory that has been enunciated is that the forefinger, little finger, and thumb support the bow. The correct view may be that the thumb and all the fingers perform this last-mentioned office, and that the whole hand, and certain muscles beyond, produce gradations of tone, the forefinger taking the chief part, and that the little finger counterbalances the weight of the bow when the lower third is in use, aids materially in lifting the bow from the strings and carrying it, and generally tends to security and regularity.

BOWINGS.

It is eminently necessary that the violin student should know what he is expected to do. In the study of Geography more satisfactory ideas even of individual portions of the earth's surface, are obtained when the situation of that portion in the great whole is known. Similarly in the study of History we have a better conception of any event when we know the reign in which it happened, a still better if we know the position of this reign in the history of the particular country, and a still better again if we are acquainted with the relation which this reign bears to the world's history. Something anaolgous obtains with regard to violin-bowing. If the learner knows which joints he is within the province of, he will have a better chance of success. The absence of this knowledge, on the other hand, may lead to his attempting impossibilities.

Let the student now place the point of the bow on the E string. The hair is not to be placed flat on the string, but the bow inclined towards the finger-board. If the reader, of course without holding a violin, will endeavour to shake his right hand from side to side at the wrist whilst the hand forms a straight

line with the fore-arm, and then when the hand is allowed to fall down, he will find that in the latter position the hand is much freer. This fact, and a regard to vibration and quality of tone, seem to constitute the reasons for the injunction now under consideration. The ordinary rule applicable to the present circumstances is for the player to sink the wrist. It seems more correct, however, to say that this ought to be done only of necessity, and not of choice. Sinking the wrist must tend to interfere with the inclination of the bow towards the finger-board. The very best position for the wrist, when the arm is outstretched, is not that sunken one which so many violinists deliberately strive after, but one neither sunken nor elevated. The arched wrist here would cause loss of power. The student must watch the relation of the bow to the bridge, and see that they are parallel. To ensure this, it may be necessary to turn the hand round towards the left, so that it does not continue the straight line from the elbow. Of course freedom of vibration is the object in view in bowing at right angles to the strings.

Now let the student try an up-bow, endeavouring to make the bow grip or cleave to the string, for the first part working from the elbow and using the forearm only. As soon as the forearm will no longer suffice alone the back arm must be brought into play, and the shoulder-joint used. If the wrist be not attended to, the point of the bow will tend to go behind the player. To counteract this, and keep the bow parallel with the bridge, the hand must be turned towards the right. As the bow arrives at the heel, care must be taken that the first finger does not catch the string. In the down-bow these motions are reversed. The learner must particularly note that as he stretches out his arm the tendency is to draw his hand behind him, and that he may imagine he is carrying it too far in front of him when he is really taking it in the proper direction.

Of course in using less than the whole bow, where this style of bowing is required, the conditions will be the same as if the part of the stroke used formed part of a whole bow.

It is said that the distance of the bow from the bridge must vary according to the positions, the degree of sound required, and the thickness of the strings, and according as the strings are stopped or open. Science certainly teaches us that the number of vibrations of a string is inversely as its length,

inversely as its diameter, directly proportional to the square root of the tension, and inversely proportional to the square root of the density; but it may be questioned how far these laws ought to influence the violin-player. We must of course, at least generally, place the bow between the bridge and the end of the finger-board. Now, if there is one place in this portion of the string better than all others, then it would seem that theoretically, and not to speak of degrees of loudness, this place must vary in distance from the bridge for each string, and also must vary on any single string for every different length from the open note to the highest stopped note producible. The author has even heard the theory propounded that the situation of the nodes ought to be taken into account in fixing the place where the bow should cross the strings. That players attend to such nice distinctions will not, it is presumed, be contended. Having regard to the conditions necessary for perfect vibration, the reader may imagine the effect which would be produced if the bow were made to approach or recede from the bridge with great pressure along a vibrating string. Still there is a practice which cannot be dispensed with. This is to lessen the pressure, and bring the bow near, over, or beyond the edge of the finger-board for certain passages. By this method a tone, which may be called a flute tone, well adapted for passages of a special character, can be produced. When a beginner, in ordinary cases, makes his first attempts in shifting, he will probably find that, not having the power of independent action, his bow will involuntarily approach the bridge with his left hand. This involuntary motion must be overcome. On the other hand, a more advanced student may find it difficult to make his bow approach the finger-board when he actually desires to do so. Care must be taken, in playing upon the E string, that the hair and first finger do not catch the right upper rim of the violin. The player may find, indeed, that on the E string he cannot descend to the finger-board. Perhaps the best practical rules deducible from the foregoing considerations are: (1) to make the bow cross the strings midway between the bridge and the finger-board, or a little higher, subject to the following rules: (2) that the bow shall approach the bridge in forte passages, the condition of that part of the string which is nearer the bridge being more suited to increased pressure, and if and when con-

sidered advantageous for the highest positions and the thinner strings; (3) that the bow shall recede from the bridge for the production of a soft flute tone. It is true that the four strings are of different thicknesses, that the thinner strings are more easily set in vibration than the others, that each time a note is stopped the length of the vibrating string is altered, the finger acting as another nut, and that all violins are not strung alike; nevertheless, as a method of practice in strict accordance with the scientific laws would be prejudicial, if not impossible, the above rules seem to indicate all the attention that can be paid to those laws.

The student will observe that in violin-playing increased intensity of sound may be produced by increase of speed in the passage of the bow, by increase of pressure, by playing near the nut of the bow, or by a combination of the whole or any two of these methods. The ways of producing diminution of intensity are therefore obvious. These points, and the observations relating to the division of the bow, ought to be well considered.

The elevations of the right elbow and the manner of changing strings, that is, bringing the bow to another string, are other matters deserving careful consideration.

Strictly speaking, there is a different elevation for each string; the motion of the wrist, however, enables us to take two or even three neighbouring strings with one elevation. The elbow is near the side for the E string and well raised for the G string. The object ought not to be to keep the elbow as low as possible for the G string, though of course it must not be unnecessarily high. Some players seem to depress the elbow to the fullest extent when the heel of the bow is on the low strings, at the same time arching the wrist as much as possible, by which means they acquire quite a constrained appearance, to say nothing of the effect of the position upon the motions. It is evident, that while the bow is upon the same string, the elevation ought to be maintained. A good rule for ascertaining the elevation of the elbow for the G string when the bow is at the nut, is to place the point of the bow on the E string, raise the elbow sufficiently for reaching the G string, and then to make the up-stroke without altering the elevation of the elbow.

A change of string is effected by a rise or fall of the hand working from the wrist; the former for passing to a lower string, the latter for passing to a higher one. The student ought to ob-

serve from actual experiment, that the degree of motion required when the bow is at the point, is different from that when the region of the nut is employed. Passages sometimes occur requiring the repeated alternation of two neighbouring strings. In such cases the elevation should be taken for the lower string, and so maintained for both.

For convenience, the bowing described may be called the normal bowing. The great fault which beginners have, is that they fail to make the bow cleave to the strings. An experienced player cannot imitate the sound produced by the beginner without placing the violin in some extraordinary position, for example, on a table, or in the position in which a violoncello is held. The tone referred to may, for want of a better expression, be called a superficial or surface tone; it produces no delight in the hearer, does not represent anything like the true voice of the instrument, and would seem to be about the same for all violins, inasmuch as the beginner produces the same or a similar disagreeable sound, whatever kind of violin he plays upon.

To overcome this objectionable style the writer would suggest that the beginner use at first considerably more force than is necessary, taking as an exercise the second of "Kreutzer's Forty Studies," or something similar, and using the forearm and wrist bowing to be presently described. He may, in conjunction with such practice, try to make the bow cleave to the strings in the normal method. It must be understood that there is no intention here to countenance carelessness as to quality of tone. Instead of detracting from Spohr's injunction, that the scholar must exert himself from the outset to produce a pure and full tone, the plan suggested may really support that injunction. Nay, the author would add that until the student can make his violin sing, his playing will never be worth listening to.

The student must be careful to observe that the style of bowing varies with the nature of the music. Indeed, it is a positive pleasure, apart from the delight caused by the sound, simply to see a finished player when exhibiting the different kinds of bowing. At one time he uses elbow and shoulder joints, at another the motion is limited to the forearm, then it may be the arm will work from the shoulder, while for certain passages the wrist only will be employed. These changes are accompanied by variations in the quantity of bow used, and hence fresh beauties will arise. The whole length of the bow, or portions

of different lengths may be required, and, moreover, the artist will employ at one time the vicinity of the nut, at another that of the point, at another some intermediate part. Lastly, his object will be now to disguise the change of stroke, now to render it more or less apparent. Whilst, however, considering the normal bowing, in which different quantities of bow may be employed, and before proceeding to certain varieties of bowing which demand uniformity in the quantity of bow, such quantity depending for each case on the circumstances, it will be appropriate to offer some observations on that division of the bow which, as already stated, constitutes one source of beauty in violin-playing. It is a natural rule then that for several notes the respective quantities of bow used ought to correspond with the respective durations of the notes. Of course, the intensity of the sound is supposed uniform, for another natural rule is that speed in the passage of the bow and pressure ought to increase together. Exceptional cases to each principle may arise demanding variation. Now, as one method of increasing intensity is to increase the speed, a note may receive an extra quantity of bow if the loudness is to be increased, and *vice versâ*.

The passing from stroke to stroke may, likewise, be appropriately considered here, the normal bowing admitting of the two methods indicated, whilst what may be called the extraordinary bowings are of a detached nature. Both methods may be required according to the music. It will be necessary that the learner studiously practise the closing of the interval between the strokes. Let him, in fact, strive to render the change quite inaudible. There is a very common fault here. Some players, when in the up-stroke they arrive near the nut, seem to throw the hand round in a circular direction with increase of speed. This increase naturally affects the vibration, and the result is that the change is audible and the player defeats his object. In these cases, if the point of the bow be watched, it will be seen to diverge from the straight line at the change for the down-stroke, taking a direction *from* the player. Instead of seeking to hide the change by such means, the student should endeavour to compass his object by a relaxation of muscles and joints. The normal bowing, then, either as to whole bows or shorter strokes, may have the change of stroke disguised or prominent.

Let us now proceed to extraordinary bowings. The beginner naturally commences with the normal style; he is apt to restrict that to an inch or two of bow, to be oblivious as to the joints of the arm, except that he is conscious of being unpleasantly cramped in his movements, and under such conditions he attempts music demanding bowings of all descriptions. But the normal style is adapted only for certain passages. For an *allegro* of common time in semiquavers, for example, that style would not be adequate, even though the execution were restricted to the fore-arm working from the elbow. It would cause too much fatigue, if, indeed, it could be used with sufficient speed. Such a movement might be done with the wrist and a portion of the fore-arm. The bowing is the plain detached bowing, or, as the French have it, *détaché*. Like all legitimate work on the violin, the effect of this mode of bowing is very fine. The fingers of the left hand must go with the bow, or the effect will be marred. If the bow get in advance of the fingers, any particular stroke will play the note of the preceding stroke, or an open string before its own note, according as the two notes are on the same string or on different strings. Beginners frequently have this fault. The fingers must be very expert before the bowing in question can be done well. Another difficulty with beginners is to pass from one string to another. One might fancy they were afraid lest the bow should not play the right note or catch the right string. They support the weight of the bow, whereas there is no necessity for carrying it. There ought, however, to be a relaxation of pressure in changing strokes. The upper portion of the bow, even to the point, ought to be used, and when some expertness is gained the quantity of bow should be diminished, except for special purposes.

One of the most beautiful kinds of bowing is what may be called the *staccato leggiero* (light *staccato*) detached. For this the learner must find out where the maximum spring of his bow lies. The place required will be found to be at or about the middle. The wrist must be free: there is no time for any other joint to do the work. Opinions differ as to the little finger; in practice, however, it is often raised from the stick. Now it is the province of the little finger to aid in preserving the balance of the bow—this function being called into exercise when the vicinity of the nut is in use. But, in addition, it will be found

that the little finger contributes at all times to a sense of security in the motions of the bow. Hence, it seems the better plan never to raise it except of necessity. In the *staccato leggiero* detached, however, it plays an important part in preserving the balance on changing strings. This bowing may seem next to impossible to the beginner. Let him first try it on the E string with a stopped note, taking care to find the spring of the bow. The bow is pulled down to the string, whereupon it springs off; the up-stroke is then thrown upon the string and the bow rebounds again. The player is, however, scarcely conscious of any effort for the production of the up-stroke, simply of a succession of pulls, his energy seeming to be concentrated in the forefinger, which, however, is not worked individually. If the student cannot get the bow to dance he must use more power, when it will possibly rebound visibly clear of the string. The detached *staccato leggiero* on one string may, however, be brought to such perfection that the bow appears, both to the performer and the spectator, to move almost of itself; whilst with a good bow it is nearly or quite impossible to distinguish whether the hair itself actually leaves the strings, or whether the elasticity of the stick suffices. If, in changing strings, the spring should have a tendency to cease, a little more power should be used to bring it back; though, of course, this may be a fault; and, generally, power may be gained by approaching the nut, whilst the weight may be diminished by approaching the point, care, however, being taken to keep within the spring of the bow. If the region of the spring be abandoned the rebounding will cease.

When the *staccato leggiero* is applied to several notes under one up-bow, it may be called *staccato leggiero* continuous, in which the springing bow performs a succession of tiny leaps. Here, also, the spring of the bow is employed, the wrist is free, and the little finger ought to be maintained on the stick. Up-bow arpeggios may be rendered in this bowing.

The *staccato leggiero* is adapted to the rendition of sequences of notes of the same length dotted above to indicate staccato and in quick time.

Where notes are dotted above, but to be played in slower time, the bow must necessarily be carried in a greater degree; for if unsupported it will quiver on the string after a note has been struck. The bow then being carried, we can take our choice

as to the portion used, avoiding, perhaps, the region of the point, and remembering that we gain weight at the nut. When carrying the bow, however, we may, by variations in the part of the bow and in the force employed, produce bowings which demand other distinctive names. If the upper third be used, we may produce what may be called whip-bowing (fouetté), by dashing the bow upon the string in an up-stroke at the point and allowing it to run a few inches; whilst the terms chop-bowing and graze-bowing may serve to represent varieties which can be produced with the lower third, the former resulting when much force is used, the latter when the force is reduced to a minimum.

The most difficult of all bowings, yet amongst the most effective, is the staccato, where several or many notes are played with the same bow. This may be called simply "staccato," though, perhaps, inappropriately, as this seems to limit the term to it. The bowing appears, however, to be generally called "staccato." It ought, as a rule, to be done with the up-bow, and the notes must be crisply detached, all the hairs being pressed to the string. Beginners cannot make the bow bite the string to give the required effect. Let them jerk the forefinger, and, in fact, the whole hand, towards the left, not caring so much at first that they produce a disagreeable scratch. The jerk of the hand is made from the wrist and not from the elbow, which works only to enable the bow to travel and not to produce the individual notes. When this bowing is done to perfection the jerking of the right hand is scarcely seen, and a very tiny portion of bow is used for each note. In his first efforts towards acquiring the staccato the student should play the notes slowly, and he may give extra accent to the first and last notes. The region of the nut is not adapted for this bowing, nor is the down-bow, yet it is not impossible to produce this staccato with the down-bow. Whether for up or down bow the upper two thirds will, doubtless, be found most adapted. It is simply a matter of necessity which so limits the player, and that such is the case the student may convince himself by experiment. If he could do this staccato with a whole bow, up or down, there would not exist the slightest reason why he should not act according to his exceptional ability. A deal of foolishness is advanced about the down-bow staccato, all seemingly arising from the fact that

violinists generally have not observed that this bowing is somewhat against nature. Spohr stipulates for some measure of inborn ability even for the up-bow staccato, and again for the shake, but why for these more than for any other physical part of violin-playing does not appear.

Another kind of staccato is produced by throwing the bow to the string with a down-stroke and permitting it to dance. This bowing may be called whip-staccato, and is adapted for certain passages in quick time where the same note is repeated twice or thrice, or even, though the notes are different, where they are not too numerous. For practising it, let the student take a single note and play it twice in this style for the down-stroke, and once with a carried bow for the up-stroke. He may vary this by allowing the down-bow to dance three, or even four times, instead of twice.

From the foregoing directions for producing variety in bowings according to the nature of the music, the reader will see how impossible it is for bowings of all kinds to be done in accordance with the directions for the normal or ordinary method. It is necessary, in fixing the bowing and joints, to consider the time allowed and the force required, and from these considerations arises the necessity for adhering to or departing from the normal style of bowing. The variety to be next considered, namely, the tremolo produced by the bow as contradistinguished from the tremolo by the left hand, well illustrates these observations. It would here be impossible to use even the fore-arm with the normal movement of the wrist during the action of the fore-arm. There is not time to use even the wrist-joint to the full extent of its action. The bow is used almost at one spot, which, however, may be situated at any part of its length, the vicinity of the nut giving weight, and that of the point the reverse. A good place is about the bottom of the upper third.

Where a series occurs, made up of a dotted note followed by the next shorter one in order, it may be rendered in two ways. That most easy of acquisition is to play each long note with an up-bow, and each short one with a down-bow, taking care, however, not to make a false accent. The other method is to play each couple with one bow, commencing the bar with a down-stroke, and using down and up-strokes alternately, and a mere motion of the hand for the short stroke. For either

method the upper portion of the bow should be used. The bowing may be called the dotted-and-short-note-bowing. Beginners have a tendency to make a dotted note too short. In a series of the kind referred to this is specially bad, inasmuch as the short note ought to be so played that it shall seem to belong to the following note. The second method of rendering such a series is much more difficult than the first. The latter is, perhaps, more adapted for very great speed; nevertheless, the second mode can be played at a remarkable pace, and the student is recommended to practise it diligently.

The bowing called in French *martelé*, in Italian *martellato*, produces a fine effect. It is done with a sudden pressure of the hand, but this pressure must not be directly downwards. The bow is made to attack the string suddenly, the force is immediately withdrawn, and the bow moves more or less onwards. When the student is told that the strokes are fore-arm strokes he will know the region of the bow to be used. In accordance with the name of the bowing the notes must really sound as if they were *hammered*, an effect for the production of which the condition of the hair at the bow-point is particularly suitable.

There is a kind of bowing in which several notes under one slur are slurred in pairs by way of subdivision. This may be called the subdivided-slur-bowing. It can be performed in two ways. Either the pressure can be diminished after each subdivision, the bow remaining on the string, or the bow can leap from the string at these points.

The *balzate* (bounding, leaping) bowing, one of the methods for arpeggios, is a bowing that will delight the student, and is really not specially difficult to acquire. The first essential is to make the bow leap from the string. Supposing the bow is to come across the strings from left to right, it must be pulled to the G string so that it leaps off again, and as it is drawn towards the point it must catch the other strings in succession, springing off in the same way. The bow then returns from right to left in a similar manner. The upper half ought to be used, and the force employed must not be excessive. The beginner may find that he slurs a string here and there, and that the bow loses the spring after the end of the down-stroke. These difficulties may soon be overcome, the former by taking particular care to play the four notes to each stroke with a

bouncing bow, the latter by throwing the bow to the string for the up-stroke, just as it was pulled to it for the down-stroke.

The *coup d'archet de Viotti*, in which the notes are slurred in couples, the first note of the couple being piano, and the second forte, ought to be practised. To the soft note only a small portion of the bow should be allotted, the forte note must be played with vigour. The bowing should be varied by putting the first slur at one time on the first and second notes, and afterwards on the second and third.

For *feathering*, a flying, grazing bow must be used, the springing of the bow being carefully regulated according to the number of detachments to be made with each stroke.

Ponticello bowing, depending, as it does, upon the place where the bow crosses the strings, might, but for its exceptional character, have been considered in a former portion of the work. It is done with a light bow, and, as the name implies, almost close to the bridge, deriving its effect from the rigidity of the strings there. This bowing cannot, however, be regarded as legitimate work.

PIZZICATO.

For right-hand pizzicato the nut of the bow should, when time permits, be taken into the right-hand. The fleshy tip of the right thumb is then placed against the right-hand under corner of the finger-board, where it finds adequate support. If this corner is so sharp as to cause pain the fault ought to be properly remedied. The pizzicato notes may be done with the first finger, or the first and second, which may work alternately. If the first finger only is required, the bow ought to be held with the other three fingers and the thumb. If, however, both the first and second fingers are needed, the bow must be held without the middle finger. As this mode is more difficult, it ought to receive special attention.

When there is not time for giving up and resuming the normal hold of the bow the pizzicato must be done without the support referred to.

There may be cases in which the bow ought to be laid aside altogether. It may, however, be questioned whether the practice of holding the violin after the manner of a banjo and bringing

the right thumb into action ought to be tolerated. The appearance certainly does not commend the adoption of this method with so noble an instrument as the violin, and there seems to be no valid reason why the orthodox fashion should be departed from. Care ought to be taken that the strings do not jar against the finger-board. This unpleasantness may be avoided by plucking the strings in a direction parallel with the plane of the finger-board.

There is also a left-hand pizzicato in which the notes sometimes fall in awkward places. This, therefore, ought to be carefully practised.

The author here leaves the student, wishing him success in his fascinating labours. The points of the present work are of vital importance to the violinist, and the preceding directions, suggestions, and observations, will supply the beginner with matter for study and application during many years to come.